

INTRALINK- A New Concept in Movie Advertising (part one)

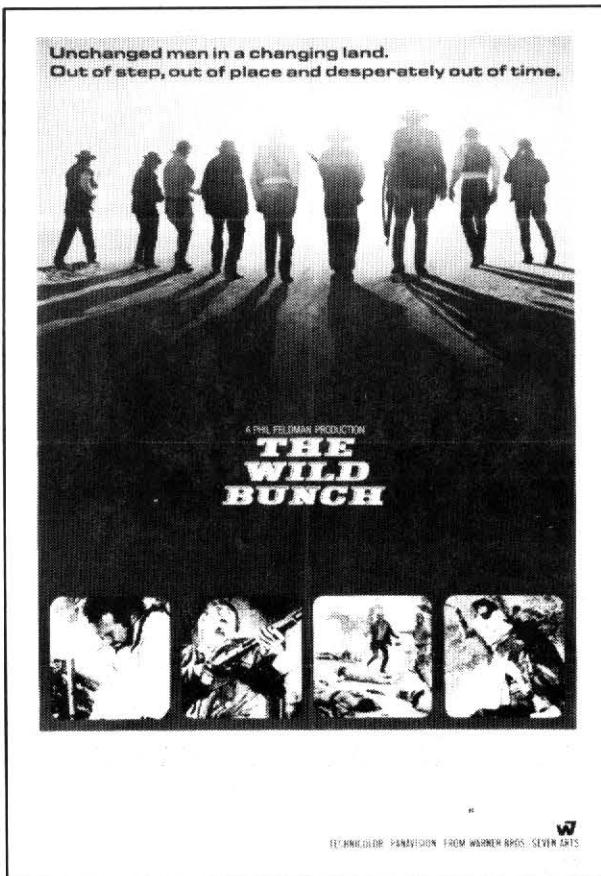
Anthony Goldschmidt, a Yale graduate with a background in graphic design, started in motion picture advertising in 1969 when he came out from the east coast to work as an assistant on a film called *THE WILD BUNCH*, directed by Sam Peckinpaw. When the picture went into post production, Goldschmidt was asked to design the promotional materials for the film. That was to be his first motion picture campaign. He followed with *BLAZING SADDLES* and *SUMMER OF '42*. Anthony Goldschmidt was on his way.

Right: One-sheet for *THE WILD BUNCH*.

But as his experience in motion picture advertising grew, he realized a need for a correlation between the audio/ visual and print aspects of his campaigns.

In 1979, Goldschmidt co-founded INTRALINK, a company uniquely designed to produce audio/ visual as well as print promotion for the film industry.

In the few short years since, INTRALINK has created some of the most popular movie posters on today's market. They are also among the most difficult to find because INTRALINK does a significant amount of work for WARNER BROTHERS, whose promotional materials are not available through the National Screen Service.



L'AFFICHE editor Jeff Kilian was recently granted a short telephone interview with Mr. Goldschmidt. The following is a transcript of that interview.

L'AFFICHE: Do you work for just one or two specific studios?

ANTHONY GOLDSCHMIDT: No. We work for everybody.

L: Do you do all the poster designs for WARNER BROTHERS?

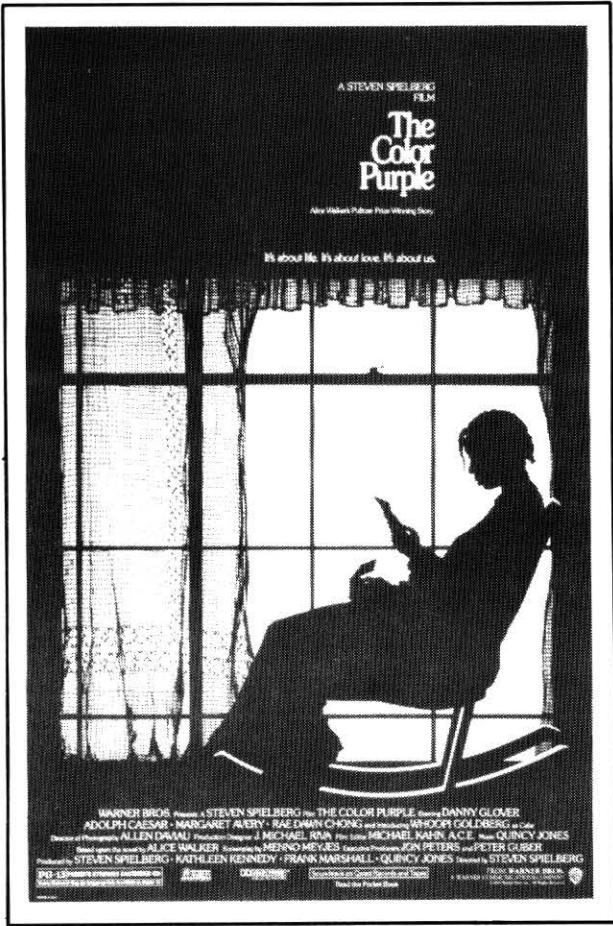
AG: Not all of them. We do quite a bit of work for WARNER BROS., the most recent being *COBRA*, and prior to that we did *THE COLOR PURPLE*.

L: Did you do *PEE WEE HERMAN*? That's become quite a cult item.

AG: I did. All of our work, interestingly enough, has become collectable. One of the images we did that gets a lot of requests from us is *BLADE RUNNER*. And another one we did that gets a tremendous amount of requests is the original image of *E.T.* with the touching fingers.

L: It's interesting that you should mention both of those. Aren't both of those John Alvin's artwork?

AG: All of the illustrations on the posters I design are John Alvin. He works for me. We have an art depart-



ment, but he is the only person in our art department that I would trust to do finished illustrations. Now his role at INTRALINK is not purely to have a finish illustrator on staff. He is involved with the creative direction of the audio/ visual department as well, as is the senior film producer involved with the creative direction of the print department. I think that's what makes for a creative shop: the interchange of people who have different skills. I think that structure is pretty unique. I don't know of another company that has a full time illustrator on staff.

L: Are you familiar with artist Drew Struzan?

AG: When I think of that company, I think that one would not expect to get a photographic solution from that company, because Struzan does Struzan. INTRALINK does, I hope, what's right for the film. We try not to force our style on the solution of a poster. So when you look at COBRA, for example, a pretty popular poster right now, that's not an illustration.

L: It's a heavily airbrushed photo, wasn't it?

AG: It's major artwork combined with a photograph also done by John Alvin. Alvin is not limited as an artist to a certain style.

L: I would agree that BLADE RUNNER is probably his single most popular piece in the collector's market. It's virtually impossible to pick up a BLADE RUNNER in decent condition for a reasonable price.

So you work for all motion picture companies?

AG: Yes.

L: Do you have any favorite campaigns that have really "clicked" for a film?

AG: You know, it's a twist of fate, because my favorite campaign is one we did for a movie called CONRACK, which no one ever heard of, I don't think.



This page: Two posters showing the diverse talents of illustrator John Alvin. Upper left: THE COLOR PURPLE. Above: BLADE RUNNER.

L: Isn't that the movie starring on Voight?

AG: That's right. I think the image we did for CONRACK was monumen-tally appropriate, but very few people remember the picture and there is definitely a correlation between the film and the poster. Rarely are we asked for a sample of something from a picture that didn't achieve some notoriety. But CONRACK is my favorite.

"I drive a small yellow car called a Volkswagen, manufactured in a country called Germany on a continent called Europe. I'm a hypochondriac—that's somebody who's afraid he's dying every time he sneezes. I believe in love of all kinds—carnal, platonic, fraternal, maternal, religious."



JON VOIGHT IS "CONRACK"

One beautiful movie. History is true.

20th Century Fox presents
A MARTIN RITT-IRVING RAVETCH PRODUCTION Also starring

PAUL WINFIELD HUME CRONYN

Directed by MARTIN RITT
Produced by MARTIN RITT and HAROLD FRANK JR.
Screenplay by IRVING RAVETCH & HARRIET FRANK JR.
Based on the book "The Water is Wide" by PAT CONROY
Music JOHN WILLIAMS PANAVISION COLOR BY DE LUXE
PG



"I want all of you to take a real long look at me. That shouldn't be any hardship because I'm handsome. Moreover I have a penetrating wit, fanciful imagination, and my eyes are bluer than Paul Newman's."

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Top left: insert for CONRACK.
Below left: One-sheet for CONRACK. Right: One-sheet for COBRA.

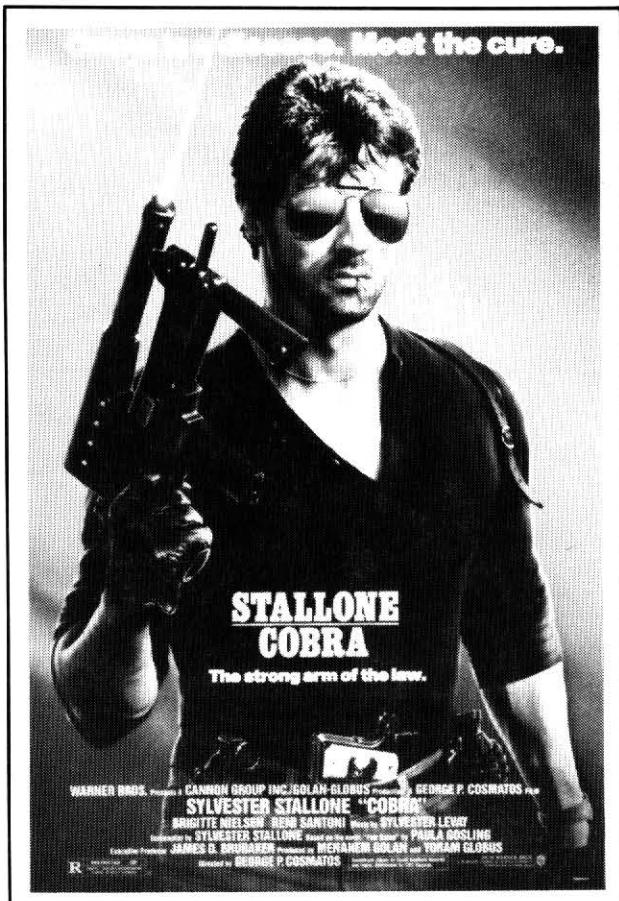
L: I don't know if you can answer this question, but in the last year or so WARNER BROTHERS has gone to distributing their posters themselves. They've eliminated National Screen Service. Do you know why that is?

AG: No.

L: Okay, another question is, do you know why they have eliminated other sizes of posters? They've dropped the inserts and 30 by 40's. They've virtually eliminated everything except one-sheets.

AG: I would say that is principally a function of the exhibitors creating space for displays. And I would say that you could probably demonstrate that for the elimination of the odd-ball sizes, the display for those oddball sizes have also been eliminated. But there is now a greater use of lobby displays than there was a year or two ago. And where one has dropped off, the lobby displays have picked up.

L: For the movie COBRA, was it your idea or was it WARNER BROS. idea to come up with four door panels?



HIS ADVENTURE ON EARTH



AG: It was their idea, but it was interesting in that COBRA was the largest print buy in WARNERS history, and in a marketplace where everyone is yelling and screaming about television that was a very courageous decision on the part of the marketing department. To take that master image and really make it work in the public space.

THE STORY OF THE SUMMER DOESN'T END



This page: Two of INTRALINK's most popular posters: One-sheets for E.T. and PEE WEE HERMAN'S BIG ADVENTURE.

End of part one. See the conclusion of our interview with INTRALINK'S Anthony Goldschmidt in the next issue of L'AFFICHE.

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